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well interpreted. Possibly a more systematic grouping of the attributes found in the poems might have been made, such as those pertaining to the body, others which are mental and so on. Many of the successive headings do, indeed, bear an intimate relation to one another.

Dr. Neff is evidently interested in the wider range of his theme, the standing of woman in the Middle Ages (cf. pp. 101-108), as revealed by the literature of the time. For this the satirical poets do not give him the proper view. They are looking for defects, even the best of them, and apparently do not abide by the truth in their endeavors to be witty or humorous. Consequently their testimony, if we may so dignify their diatribes, should be controlled by the words of more impartial observers.

Fair-minded authors did not abound in the Middle Ages. Poets composed in those days with too great consideration for the audiences whose favors they wished to win. Consequently their work is conventional and quite untrustworthy from the standpoint of the historian of society. It is this kind of objectiveness which makes Dr. Neff's task a hard one. He must decide in the case of every poem the purpose of the composition, the market for which it was intended. He has begun with the kind of poetry which confessedly takes the extreme view. It is not likely that he will glean much from the writers of a more conservative type. Yet it is essential for him to consult them in order to arrive at any just conception of the position of the mediæval woman. We may, therefore, venture the hope that he will not be deterred by the unpromising nature of his quest, but will broaden his field of inquiry and establish the attitude of French mediæval literature towards the subject for which he shows so much enthusiasm.

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#### GERMAN LITERATURE.

*The Development of the Nature-Sense in the German Lyric.* A Comparison of the Two Great Lyric Periods. By ARTHUR B. COOKE, Ph. D. *University of Virginia Studies in Teutonic Languages*: No. 3.

THE sub-title of the dissertation before us indicates the real nature of the investigation: it is a collation of the treatment of nature as

found in representative MHG. and nineteenth century lyrical poets, without any attempt to trace the development of the nature-sense during the intervening centuries. It claims to be suggestive rather than exhaustive "along the larger lines of tendency" (p. 6). But since the publication of Biese's *Entwicklung des Naturgefühls* (one of the four (!) contributions to the bibliography of the nature-sense with which Dr. Cooke seems to be acquainted) what need is there of an essay of this kind, unless it is intended for the general reader? Then, however, German and certainly MHG. quotations should be translated in the text. To the general reader the essay will be of interest and value in pointing out the attitude towards nature in the two periods under the following headings: The Seasons, Birds and Flowers, The Heavens, Mountains, Sea and Storms, Personification of Nature, Man's Mood Reflected by Nature, Nature as Background, and Landscape. But as a genuine contribution to our knowledge on this subject it is of little value, except that it classifies from a different point of view and multiplies the illustrations in the third chapter and especially the twelfth of Biese's work.

The author apparently begins the second great period with Klopstock (p. 93), thus ignoring all preceding poets, Günther included. That does not excuse him, however, when speaking of the Hartz mountains (p. 58 ff.) for overlooking Friedrich Stolberg's poem *Der Harz* (1772)—a poem full of genuine appreciation of these mountains, the beauty of which had been noted in books of travel long before 1775, Dr. Cooke's quotation from Biese (p. 355) in support of this date notwithstanding. We beg to call his attention to *Des Herrn Tiscals Calvisii zu Stendal Beschreibung seiner nach dem Hartz vorgenommenen Reise* 1738 and Johann Georg Sulzer's *Einige Beobachtungen welche ich auf einer Reise von Magdeburg nach dem Oberharz gemacht*, 1746, in which Sulzer recommends walking-tours in the Harz to those who wish to see beautiful views. A still more grievous fault of Dr. Cooke's is his failing to mention, not to say quote (p. 61), Stolberg's beautiful apostrophes to the ocean, *An das Meer, Die Meere* (1777), which are of the greatest moment in the "Development of the Nature-Sense." See Keiper, *F. L. Stolbergs Jugendpoesie*, p. 48 ff. In fact Stolberg,

one of the most important men in the history of the nature-sense, is nowhere quoted. The author is concerned with nineteenth rather than eighteenth century poets, otherwise he could not have failed to note, when treating of the personifications of the moon (p. 76), Klopstock's reference to the moon as "Gedankenfreund" (*Die frühen Gräber*, 1764), or Hölty's attitude towards the moon (*An den Mond*, 1773). When he says on page 80: It is this "pervading spirit" in man and nature . . . which was well-nigh unknown even to the eighteenth century poets, he makes a sweeping statement which needs considerable modification. For what would he say of Herder and Stolberg whose works and letters certainly evince this close communion with nature? If the essay is to trace the development of the nature-sense, it should have spoken at length "of the flight from humanity to Nature" (p. 89), noticeable long before Goethe (cf. Hagedorn, *Die Landluft*; Uz, *Der Weise auf dem Lande*; Kleist, *Sehnsucht nach der Ruhe*: "Ein wahrer Mensch muss fern von Menschen sein") and finding its fullest expression in Rousseau. In fact, the transfer of emphasis from man to nature, characteristic of the eighteenth century, is not sufficiently accentuated in the essay before us.

In minor matters, too, it bears the stamp of inaccuracy and want of thorough scholarship. When the author translates from the German he occasionally commits gross errors in his over-anxiety to render the original closely; he translates "eine individuelle Auffassung der Landschaft fehlt völlig" by *fails* (p. 8), "*Verquickung* des Landschaftsbildes" by *quicken- ing* (p. 26), "*brach* die Bahn" by *broke* the road (p. 58), etc. His use of English cannot always be commended; he says on p. 5, "the influence is confined to nation nor time;" p. 23, "this vein lingers into the modern period;" p. 65, "a corresponding depths in man," etc. The essay is also marred by many typographical errors, not only in MHG. (pp. 21, 39), and German quotations (pp. 15, 22, 32, 38, 41, etc.), but also in the English text, where some of them prove very annoying: p. 38, 'popular' for 'poplar'; p. 40, 'He' for 'His,' etc.

In conclusion we wish to say that dilettante efforts of the kind before us, instead of helping to a better understanding and fuller apprecia-

tion of the nature-sense at the various periods in the history of culture, tend to bring into disrepute all true and valuable investigations of this subject. Only the latter should be encouraged.

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#### FRENCH LITERATURE.

- a. *La Grammaire* and *Le Baron de Fourchevif*, two comedies by Labiche, edited with introduction and notes by HERMAN S. PIATT, Ph. D., Assistant Professor of Romanic Languages, University of Illinois. Boston, Ginn and Company, 1901.
- b. *Trois comédies d'Alfred de Musset*, edited by KENNETH MCKENZIE, Ph. D., Instructor in French in Yale University. Boston, Heath and Co., 1901.
- c. *Extraits de l'Histoire de France de Jules Michelet*, edited with introduction and notes by C. H. C. WRIGHT, Instructor in French, Harvard University. Boston, Heath and Co., 1901.
- d. *Le dix-septième siècle en France. Lectures historiques*. Edited by DELPHINE DUVAL, Professor of French in Smith College, and H. ISABELLE WILLIAMS, Instructor in French in Smith College. New York, Henry Holt and Company, 1901.
- e. *Une Ville flottante par Jules Verne* abridged and edited with notes and vocabulary by C. FONTAINE, Director of Romance Language Instruction in the High Schools of Washington City. New York, Henry Holt and Co., 1901.

THE list of French text-books published in the United States during the first part of 1901 contains no striking title, and the selection of books to be reviewed is therefore somewhat difficult.

The first one we shall speak of does not present any special feature. There are several editions of *La Grammaire* and there was no immediate need of another one. The two comedies are mere farces, especially the second, and in spite of copious notes trying to point out and to clear up the funny passages, it is doubtful whether the student catches the jokes and enjoys them.